

Embark

for kalimba, egg shaker, and 5-bell desert chime

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Dedicated to Stacey Mastrian

(2015)

Embark - Egg Shaker and Chime

The egg shaker begins the piece and has two modes of sound production. The performer shifts between these modes over the course of the performance (spending at least 45 seconds in each mode before shifting):

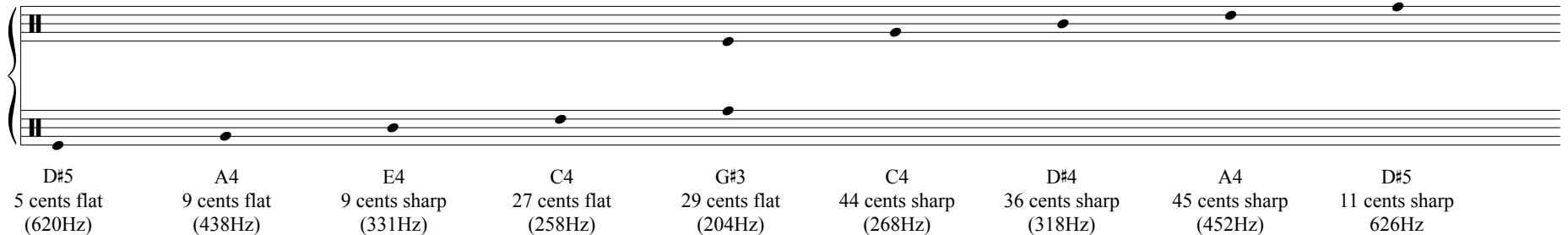
Mode 1: holding the egg with the point down, the performer swirls the egg to create as continuous a sound as possible. This is alternated with a rattle-like shake. Dynamics should be low so as not to mask the other instruments. Silence may be inserted as desired.

Mode 2: the performer slowly rotates the egg as if it were a rain stick. The speed of motion should be varied but as with the previous mode, dynamics should remain low. Silence may be inserted as desired

The 5-bell desert wind chime (pictured at right) enters after the egg shaker and has only one mode of sound production. The chime is struck with a glancing blow by a quarter. The force of the blow should be strong enough to cause the chime to rotate, but it should not be so powerful as to violently shake the bells. A performer should only strike one bell per event. An event ends when the bells are no longer producing audible sound. Silence may be inserted as desired.



Embark - Kalimba



D#5	A4	E4	C4	G#3	C4	D#4	A4	D#5
5 cents flat	9 cents flat	9 cents sharp	27 cents flat	29 cents flat	44 cents sharp	36 cents sharp	45 cents sharp	11 cents sharp
(620Hz)	(438Hz)	(331Hz)	(258Hz)	(204Hz)	(268Hz)	(318Hz)	(452Hz)	626Hz

The kalimba used in Embark (pictured at right and tuned as indicated above) is notated on an unpitched staff. Each line represents a single tine with the lowest staff line representing the leftmost tine and the highest staff line representing the rightmost tine. Similar to a piano grand staff, the bottom staff is played with the left thumbnail while the top staff is played with the right thumbnail. The topmost line on the bottom staff and the bottommost line on the top staff signify the same tine, the central one. The benefit of this approach is that when the score is rotated 90° clockwise, the staff resembles kalimba tablature with the left-right orientation of the staff lines matching the left-right orientation of the tines. If kalimba is too soft in performance, it can be placed on a resonant surface and/or amplified.

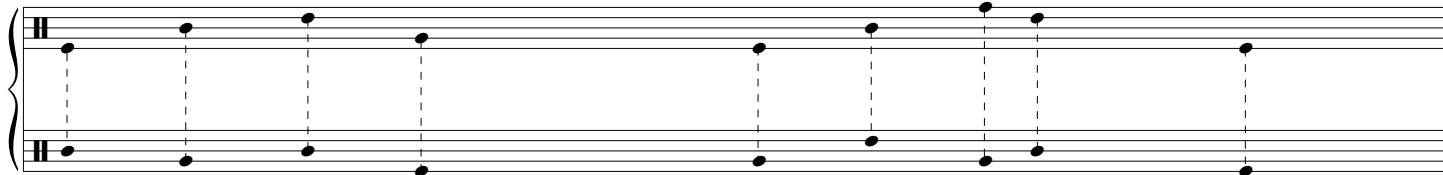
Except where precisely notated, rhythm is approximate with time represented proportionally (i.e. more space between noteheads indicates longer durations). The fragments on the first and fourth pages (*note*: the fourth "page" is spread across two physical pages but should be treated as a single page) are moderately paced (the first four note-events in the topmost fragment on the first page should have a tempo of 50-60 bpm) whereas the fragments on the second page are quick (the first six note-events in the topmost fragment should have a tempo near 250 bpm), and the fragments on the third page are variable (eight-note pulse can vary from 60 bpm up to 110 bpm—the performer should feel free to come up with a preferred tempo for each fragment). Dashed lines indicate the playing of simultaneous tines between the two staves, and arrows are used to indicate monophonic melodic fragments with a hint at phrasing.

The kalimba performer should enter last, after the shaker and chimes. All performances begin on the first page (marked with the left-justified "1") with any of the fragments. After completing a fragment, the performer moves to any of the pages indicated on the right (marked with an arrow through the number). Once a fragment is performed, it cannot be revisited. So, if a performer begins with the bottommost fragment on page 1, upon returning to the first page, the performer must choose among the top three. In-between fragments the kalimba performer should insert a silence between 2 and 12 seconds. A performance may end either when the kalimba performer has no more fragments to perform (inaccessible leftover fragments are permissible) or at a prearranged time.

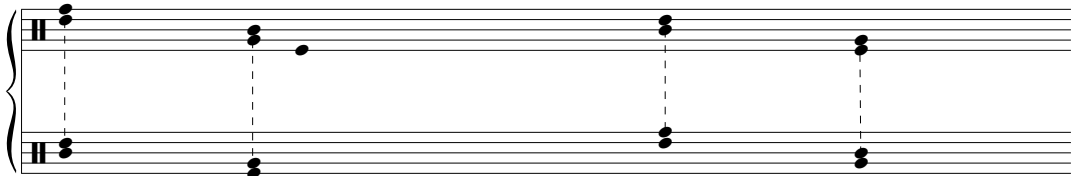
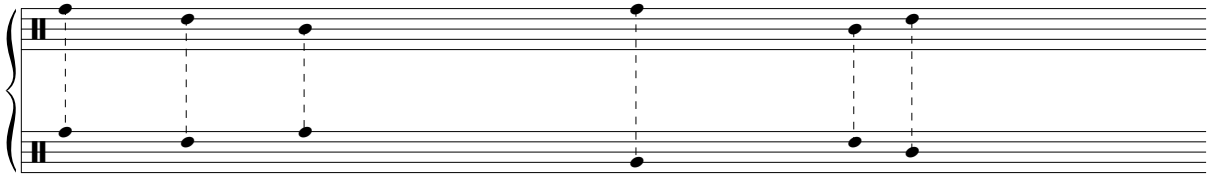


Embark

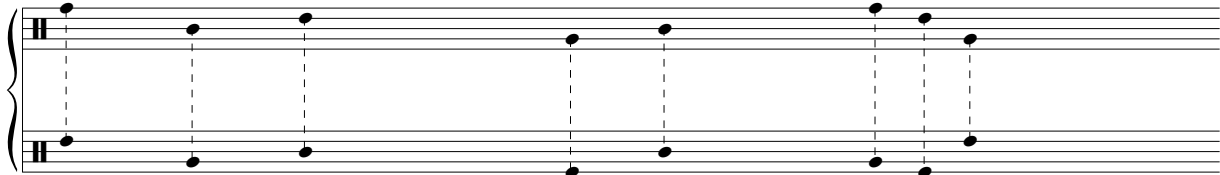
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1

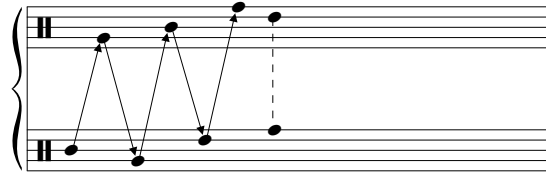


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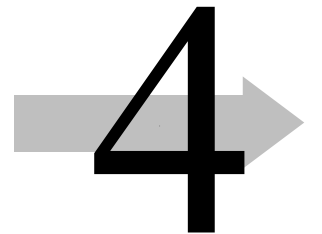
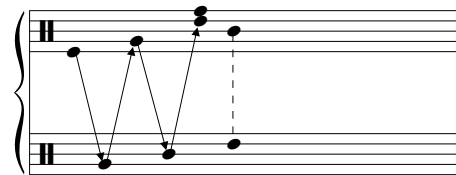
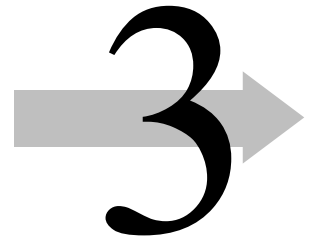
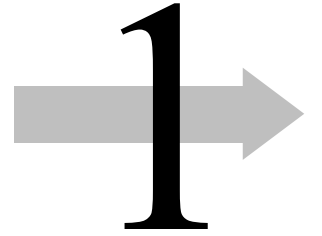
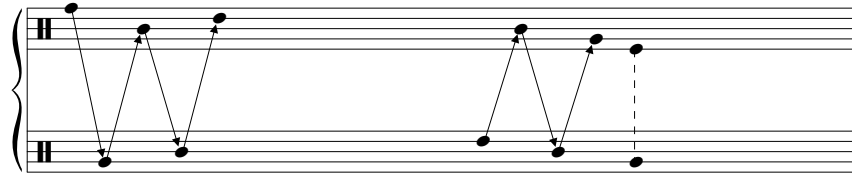


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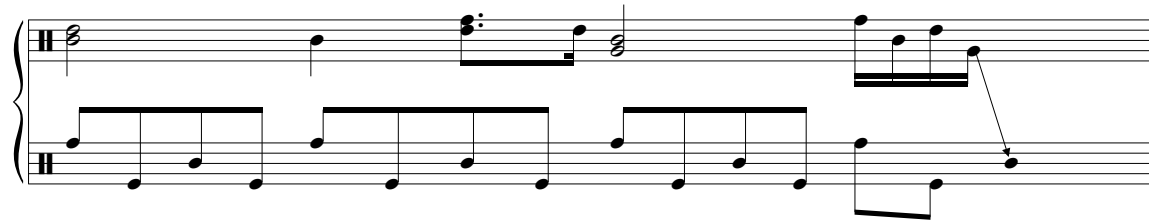
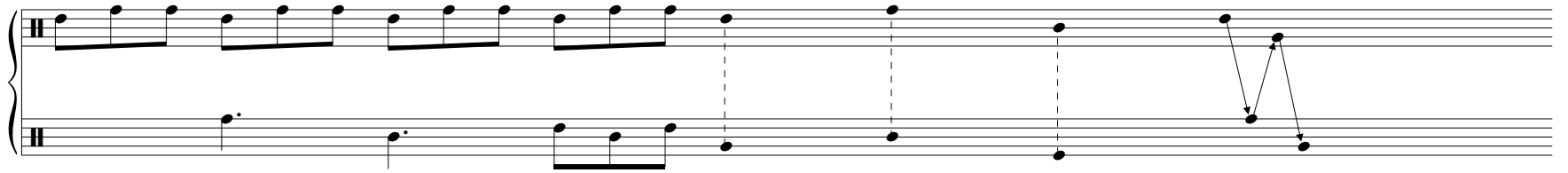
Embark - Kalimba



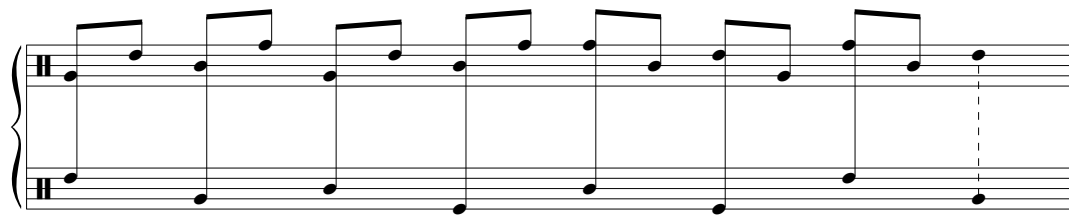
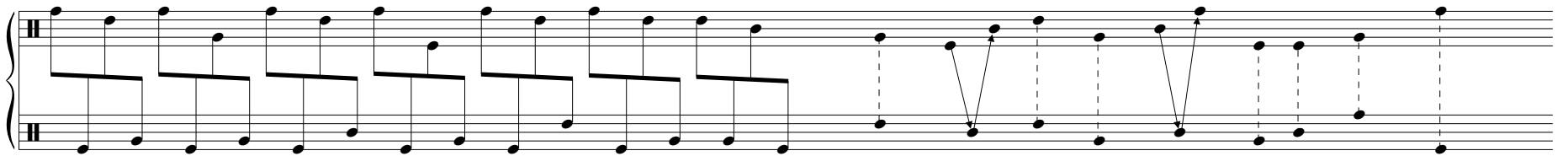
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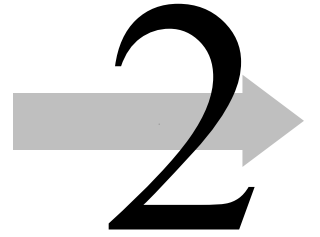
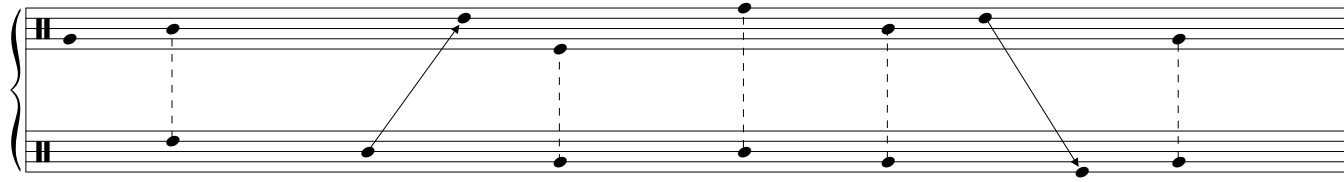
Embark - Kalimba



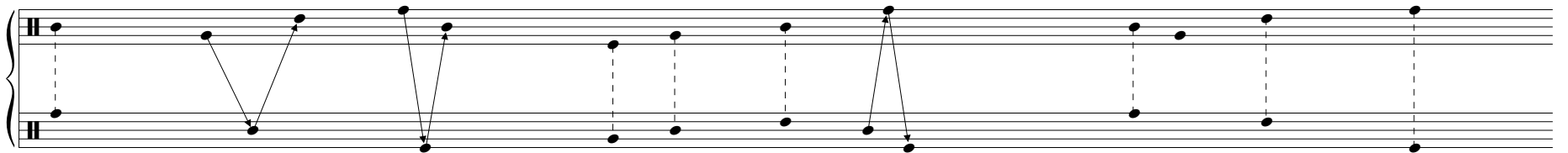
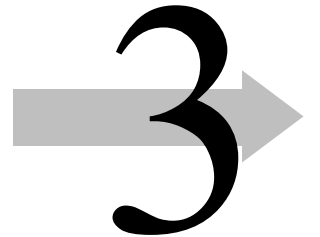
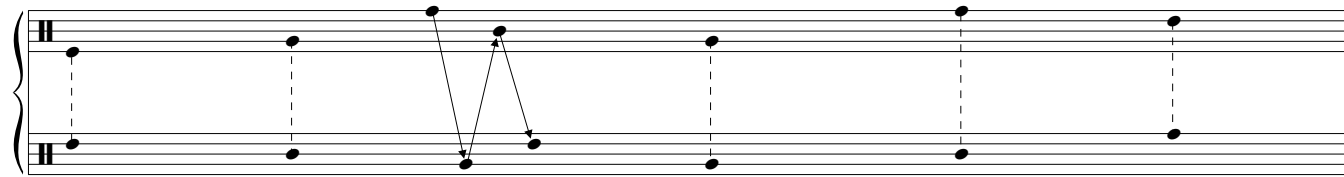
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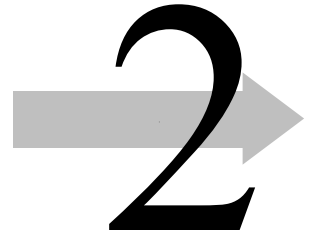
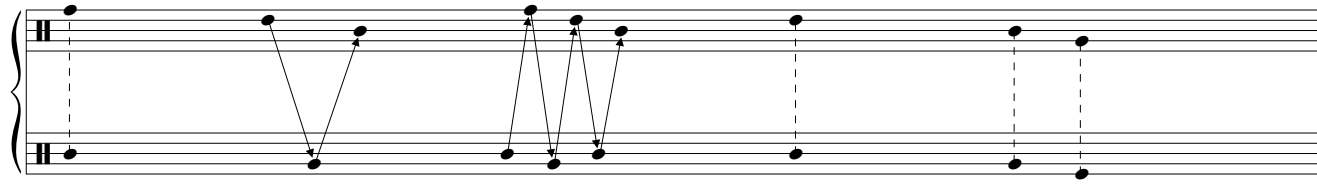
Embark - Kalimba



4¹



Embark - Kalimba



4²

